



CINEMATHEQUE

FALL 98



Highlights

JEANNE C. FINLEY AND JOHN MUSE'S *O NIGHT WITHOUT OBJECTS*/JAMES BENNING WITH *LANDSCAPE SUICIDE*
TEENS MAKE MOVIES/CHICK FLICKS WITH B. RUBY RICH/IN MEMORIUM: KURT KREN

tENTATIVELY, a cONVENIENCE/NEW FILMS BY BRAKHAGE

BIG AS LIFE: AN AMERICAN HISTORY OF 8MM FILM

ABRAHAM RAVETT WITH NEW WORK/JENNIFER MONTGOMERY WITH *TROIKA*

AN EVENING OF OBJECTIONABLE ART/OUTDOOR PERFORMANCES BY silt
BRECHT AND FILM: A 5-PART SERIES CELEBRATING THE 100TH ANNIVERSARY OF BERTOLT BRECHT'S BIRTH —
FILMS BY DUDOW, KLUGE, STRAUB, OSHIMA, ROCHA AND ANGELOPOULOS

TWO NIGHTS WITH CHICK STRAND/NATHANIEL DORSKY WITH *INTIMATE LIGHT*
CROSSOVER PIX: ARTISTS MAKE FILMS/PLUS, NEW FILMS BY JENN REEVES, STEVE POLTA,
LESLIE THORNTON, J. LEIGHTON PIERCE, JIM JENNINGS AND MORE...

FALL 98 SEASON

news from 'home'...

Greetings to all you Cinematheque members and supporters as we begin, yes, our 38th season. We hope you'll join us at our many evenings with in-person artists, our four programs from *Big As Life: An American History of 8mm Films*, our off-site events (especially silt by the sea at the Headlands), and our historical 5-part series of films from around the world influenced by Bertolt Brecht—who would be 100 years old today.

Lots of people appeared and disappeared from our offices over the summer: Director Steve Anker returned from teaching at Bard College; Interim Managing Director Elise Hurwitz left to devote herself fully to her growing sound business, Post and Field; and Administrative Manager Douglas Conrad left us and the city to be a director of the Chicago Gay and Lesbian Film Festival.

Congratulations Douglas! We will have a new Office Manager this fall, whose identity is still unknown as we go to press, and we are overjoyed that Ondine Kilker, our very-wonderful, very-part-time Publicity Assistant, and Jeff Lambert, our Program Notes Coordinator, are both returning.

In this calendar you'll see a list of all our current Cinematheque members to whom we want to offer our heartfelt thanks for both their recent and longstanding support. As you know, we seem to be always hovering around 240 members, even though we are trying whole heartedly to increase this number to 300. If you have any suggestions, please tell us! And please tell any cinephile friends you may have about our organization and our programs. Film and video exhibition, unfortunately, does not lend itself to telethons... or does it?

Last but not least, thanks also to all of you who generously contributed to our Super 8 fund this summer. Because of you, we'll be able to acquire a projector for our office. And thanks also to our project 20 volunteers who helped us during our off season, especially Alex and Charles. Anyone else who wants to volunteer or intern with us, call me! —Irina Leimbacher
Artistic Co-Director

TO ALL OUR CURRENT CINEMATHEQUE MEMBERS, A BIG THANK YOU

Tonita Abeyta
Larry Ackerman
Peggy Ahwesh
Linda Alband
Mary Amsler
Vicki Anderson
George Andrews
Gallery Paule Anglim
Sylvia Anker
Jeffrey Anker
Anonymous
Claire Bain
Michelle Baker
Bill Baldewicz
Daniel Barnett
Jerry Ross Barrish
Jim Barton
John Beebe
Stephanie Beroes
Mary Ann Biewener

Tim Blaskovich
Charles Boone
Betzy Bromberg
Kathleen Burch
Gail Camhi
Lance Carnes
Carl Castro
Kristin Cato
Anne Chamberlain
Anita Chang
Cesar M. De Castro
Jamie Cherry
Lucy Childs
Ian Choplick
Candace L. Cloud
Stefan Ferreira Clüver
Norma Cole
Alan J. Coleman
Gretchen Comly
Kerri Condon
Christian Farrell
Richard Felciano

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Edward Everett Crouse
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Gail Currey
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Rob Danielson
Larry Daressa
James L. Day
Cesar M. De Castro
Elise Gardella
Randall de Rijk
Ernie Gehr
Karen & Douglas Holmes
David House
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Medora Ebersole
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Suzanne Girot
Stephen Goldstone
Keith Evans
Alan J. Coleman
Gretchen Comly
Kerri Condon
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Mary Filippo
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Nancy Fishman
Jack Foley
Michael Fox
Adam Frey
Adele Friedman
Pete Friedrich
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James L. Day
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Randall de Rijk
Ernie Gehr
Karen & Douglas Holmes
David House
Nick Descamps
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Jo Ann Elam
Suzanne Girot
Stephen Goldstone
Keith Evans
Alan J. Coleman
Gretchen Comly
Kerri Condon
Christian Farrell
Richard Felciano

Michele Handelman
Dennis Hanlon
Bob Hardy
Kim Hawkins
Mike Henderson
Adam Frey
Mark Higbie
Pete Friedrich
Larry Daressa
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Richard Felciano

Richard J. Lee
Ray Lee
Dennis Letbetter
Young M. Kim
Ron Kisling
Diane Kitchen
Nick Hewitt
Mark Higbie
Jerome Hiler
Steve Gano
James L. Day
Cesar M. De Castro
Elise Gardella
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Kerri Condon
Christian Farrell
Richard Felciano

Hanna Moore
Cornelius Moore
Andy Moore
Eric Morris
Margaret Morse
Alan Muchmore
John Muse
Martin Klimek
Louis Hock
Anthony Hodgson
Karl Knapper
Jane Koegel
David House
Susan Givitz
Elise Hurwitz
Brenda Hutchinson
Christina Ibarra
Edith Kramer
Stephen Kreul
Lisamarie Inesi
Judith Gordon
Brian Janusik
Karen Lanson
Barbara Lattanzi
Margeigh Joy
Andrew Kaller
Bill Griffith
Michael Guccione

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Karen Lanson
Barbara Lattanzi
Margeigh Joy
Andrew Kaller
Bill Griffith
Michael Guccione

Valerie Soe
Gary Spisak
Paul Spudich
Angela Stabein
Noel Schwerin
Brian Scott
Mark Stockwell
Mark Scown
Mona Nagai
Julie Nelson
Corey Ohama
Tom Palazzolo
Francisco Mattos
Alberta Mayo
Barbara McBane
Chris McDonald
Marina McDougall
Duncan McNaughton
Laura M. Miller
James Monahan
Heidi Montona

Scott Taylor
Shelly Taylor
Margaret Tedesco
Roger Teich
Fred & Coco Testy
Wally Tettamanti
Eric Theise
Jon Stout
Mark Street
Jim Seibert
Julie Nelson
Corey Ohama
Tom Palazzolo
Francisco Mattos
Alberta Mayo
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G. White
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Linda Williams
Todd Wilson
Richard Winchell
Marsha Ann Townsend
Julie Trachtenberg
Mary Tsiongas
Kathryn VanDyke
Dave Wright
Charles Wright
Josefa Vaughan
Alva Svoboda
Michael Scicinski
Matt Siegel
Michael Swaine
Johnny Symons
Scott Simon
Lidia A. Szajko
Leslie Singer
Dean Smith
Lauri Rose Tanner
Michael Snow

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Johnny Symons
Scott Simon
Lidia A. Szajko
Leslie Singer
Dean Smith
Lauri Rose Tanner
Michael Snow

Jeff Warrin
Peter Washburn

Finley/Muse: *O Night Without Objects, a Trilogy*

won't you join us?

We need YOU to become a part of US. The Cinematheque is still trying to reach our goal of 300 members—won't you help us by becoming a member or giving a membership to a friend? If you come to only 8 shows a year, you actually save on admissions as a member at the Individual, Family or Contributor level. We'll put every dollar on the screen!

For more information, call our office at +1 415.558.8129

Membership Categories and Benefits

\$15	Student/artist/low income	One half-price admission
\$25	Individual	One half-price admission
\$50	Family	Two half-price admissions
\$100	Contributor	Two free admissions
\$150	Sponsor	Two free admissions & Cinematheque publication

Director
Steve Anker

Artistic Co-Director
Irina Leimbacher

Board of Directors
Stefan Ferreira Clüver
Kerri Condon
Elise Hurwitz
Marina McDougall
Julia Segrove Jaurigui

Curatorial Assistants/Technicians
Thierry DiDonna
Mark Wilson

Development Consultant
Steve Jenkins

Interim Office Manager
Claire Bain

Publicity Assistant
Ondine Kilker

Program Notes Coordinator
Jeff Lambert

Interns/Volunteers
Christian Bruno
Bridget Irish
Christine Lee
Christine Metropolous

Design
Boon

Cinematheque On-Line

Yes, our calendar is on the Web, as part of FLICKER, the World Wide Web site for all kinds of info about avant-garde film and video. Just point your browser to: <http://www.sirius.com/~ssark> and have fun surfing through all kinds of information about experimental film and its makers. Or access the Cinematheque calendar directly by going to: <http://www.sirius.com/~ssark/org/ctek/ctek.html>

Cinematheque Publications

Cinematograph 6: Special Issue on Small Gauge Film and Video (\$15) Edited by Albert Kilchey and co-produced with The Museum of Modern Art to accompany the 50 program exhibition series **Big As Life: An American History of 8mm Film**. Includes original essays by Jytte Jensen, Steve Anker, Albert Kilchey, Fred Camper, Peggy Ahwesh, Nina Fonoroff, Kathy Geritz, Ross Lipman, Donna Cameron, Willie Varela, over two dozen filmmaker interviews, 125 filmographies, historical writings, stills and more. Available at screenings and at our office.

1997 Program Note Booklet (\$12) Indexed entries for over 300 films, videos and other media art works many of which are new or have been previously unavailable. Available in September, 1998.

There are always things that we still need... in case you have any of the following, please contact us: a small refrigerator, computer networking cables, a scanner, a zip drive, new books for our library, a coffee maker for our Sunday shows... Thanks to Eric Theise and Aram Modjabi for donating filing cabinets, a couch, and more!

Scott Taylor
Shelly Taylor
Margaret Tedesco
Roger Teich
Fred & Coco Testy
Wally Tettamanti
Eric Theise
Jon Stout
Mark Street
Jim Seibert
Julie Nelson
Corey Ohama
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Dean Smith
Lauri Rose Tanner
Michael Snow

SAN FRANCISCO

CINEMATHEQUE

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FALL 98 At a Glance

september

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please see other side for times and locations

The San Francisco Cinematheque is supported in part with funds from The William and Flora Hewlett Foundation, San Francisco Hotel Tax Fund's Grants for the Arts, National Endowment for the Arts, the California Arts Council, the San Francisco Art Commission Cultural Equity Fund, The Zellerbach Family Fund, The Bernard Osher Foundation, Business Member Dolby Laboratories, the generous contributions of the Friends of the Cinematheque, and the cooperation of the San Francisco Art Institute and Yerba Buena Gardens Center for the Arts.

SPECIAL DAYS, TIMES & LOCATIONS
Sept 22/Oct 25/Nov 24/Dec 20
Pacific Film Archive/San Francisco Art Institute

Big As Life: An American History of 8mm Films

Co-Curator Steve Anker In Person

Beginning Tuesday, September 22nd, and continuing monthly through June 1999, the Pacific Film Archive and SF Cinematheque will alternately present highlights from The Museum of Modern Art's (New York City) 60-program retrospective of American-made 8mm films and videos co-curated by myself and MoMA Associate Curator Jytte Jensen. **Big As Life: An American History of 8mm Films**. Continuing through the Spring of 2000, this retrospective spans personal (and often private) filmmaking from the 1940's through the present, focusing primarily on films made by self-avowed artists but also including a rich sampling of 'found' home movies and industrial films especially made for "small-gauge" home formats. Created with low-end equipment and tiny budgets, these films convey an intimacy, spontaneity and sense of place rarely encountered in public cinema. —Steve Anker

PROGRAM 1 Tuesday September 22 7:30pm

Pacific Film Archive

She/Va (1973) by Marjorie Keller, *Note To Pati* (1969) by Saul Levine, #3 (1979) by Ellen Gaine, *The Annunciation* (1974) by Diana Barrie, *Kemina* (1994) by silt, and *The Exquisite Hour* (1989) by Phil Solomon.

PROGRAM 2 Sunday October 25 7:30pm

San Francisco Art Institute

PerFORMing Disclosures

-Co-sponsored by San Francisco Art Institute as part of its 1998 Faculty Show: Films and videos by Vito Acconci, Anne Robertson, Joe Gibbons, Sadie Benning, Luther Price, Diana Barrie and others. Plus-Two Short Pieces by composer Charles Boone: *Last Gleaming* and *Twenty-Seven Lines* (the latter with text by Lyn Hejinian), both for solo Drummer and Reciter: Peter Valsamis, Drummer.

PROGRAM 3 Tuesday November 24 7:30pm

Pacific Film Archive

In Mother's Way (1981) by Jacalyn White; *Martina's Playhouse* (1989) by Peggy Ahwesh; and *Mary Smith* (1980) by Gail Vachon.

PROGRAM 4 Sunday December 20 7:30pm

San Francisco Art Institute

Land and Sea (1975) by Lee Krugman; *Lace of Summer* (1973) and *Aristotle* (1974) by Storm De Hirsch; *Spring/Fall: Cinesongs For Storm De Hirsch* (1990) by Gary Adlestein; *Windows* (1984-85) by Anne Robertson; and *Farm Diary* (Reel 2, 1970) by Gordon Ball.

Thursday October 22 7:30pm

Yerba Buena Center for the Arts

Brecht and Cinema: Kluge's Yesterday Girl + Straub short

The 2nd in our 5-part series

Kluge's Abschied von Gestern & Straub's The Bridegroom, the Comedienne and the Pimp

Co-Presented with the Goethe Institute

Kluge's first feature and a central work of New German Cinema, *Yesterday Girl* (1966) uses fragmented, elliptical storytelling intermingled with various documents (direct-cinema interviews, old photographs and songs, a children's story from the 1920s) in this case history of an East German girl's difficult adapting to life in the West. Using jump cuts, interruptive titles, and hand-held tracking shots, Kluge's narrative technique emphasizes social understanding over identification with Anita G. (played by Kluge's sister) as she drifts through cities, trying to hold a job and having love affairs. Kluge uses non-actors whom he cast in their actual occupations, with a landlord playing a landlord, an Attorney General playing an Attorney General, etc. Preceded by Straub's 1968 *The Bridegroom, the Comedienne and the Pimp*, starring Fassbinder and Schygulla!

Thursday October 8 7:30pm

Yerba Buena Center for the Arts

O Night Without Objects, a Trilogy

John H. Muse In Person

O Night Without Objects is an unusual video trilogy which explores the relationship of conversion experiences—therapeutic, political and religious—to technology, fear and family. The centerpiece, *Based On a Story*, explores the widely-publicized encounter and subsequent friendship between Jewish Cantor Michael Weissler and Grand Dragon of the Nebraska Ku Klux Klan, Larry Trapp. It is framed by two experimental pieces: *The Adventures of Blacky*, in which a disturbingly prescriptive psychological test is administered to a young girl, and *Time Bomb*, the tale of another girl's conversion experience at a Baptist retreat.

An installation based on *The Adventures of Blacky* is on view at Patricia Sweetow Gallery, Oct 1-31.

Thursday November 5 7:30pm

Yerba Buena Center for the Arts

Brecht and Cinema: Oshima's Death By Hanging

The 3rd in our 5-part series

One of the most important directors in the Japanese New Wave, Nagisa Oshima incorporates a complex and dynamic mix of politics, violence, eroticism and self-reflexivity in his early work. The 'Brechtian tour de force', *Death By Hanging* (1968) is one of his most highly regarded films. Repetition, stylized sets and grotesque comedy are elements in this damning satire on capital punishment and Japanese justice. Based on an actual criminal case, the film tells the story of the execution of a Korean worker found guilty of rape and the authorities' bizarre reenactments of his crimes. Both formally and politically trenchant, the film explores the oppression of Koreans in Japan, capital punishment as political control and sexual murder as an outcome of social repression.

Thursday December 3 7:30pm

Yerba Buena Center for the Arts

Brecht and Cinema: Glauber Rocha's Der Leone Have Sept Cabeças

(*The Lion Has Seven Heads*)

The 4th in our 5-part series

Glauber Rocha, one of the most acclaimed directors of Brazilian Cinema Novo, is known for his stylized political allegories attacking and demystifying colonial and neocolonial power structures.

Sunday October 4 7:30pm

San Francisco Art Institute

Liquid Images: Moving Within Film's Surface

New Films by Reeves, Brakhage, Polta, Thornton, Nidzny, Steiner and others
Join us for a celebration of new films and a reception inaugurating the renovated San Francisco Art Institute Theater. Featured titles: *Fluttering* by Steve Polta; *Stop* by Joan Nidzny; *Concrecence* by Stan Brakhage; *Silvercup* by Jim Jennings; *We are going home* by Jenn Reeves; *Glass* by J. Leighton Pierce; *Sweep* by Mark Street; *...or lost* by Leslie Thornton; and works-in-progress *Floating by Eagle Rock/She Is Asleep* by Konrad Steiner and "...(Seasons)" by Phil Solomon and Brakhage.

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Yerba Buena Center for the Arts

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An installation based on *The Adventures of Blacky* is on view at Patricia Sweetow Gallery, Oct 1-31.

Sunday October 11 7:30pm

San Francisco Art Institute

James Benning's Landscape Suicide

James Benning In Person

James Benning returns to the Bay Area with a revival screening of his haunting study of the American psyche and space, *Landscape Suicide* (1986, 95 min.). *Landscape Suicide* centers on the parallel lives of two famous murderers: Ed Gein, the Wisconsin farmer who cannibalistically mutilated his victims in the 1950s, and Bernadette Protti, a 15-year old Californian who stabbed a cheerleader colleague to death in 1984. Re-enacted monologues are interwoven with subtle visual portraits of American life: "I discovered a matching form of isolation in both. The cold, landlocked landscape of Wisconsin and the suburban, car-dominated, non-communication of California." (J. B.) Also: Benning's first film, *Time and a Half* (1972).

Sunday October 18 7:30pm

San Francisco Art Institute

Messtpiece Theater: Tilting the Luck-Plane

ENTATIVELY, a CONVENIENCE In Person

Performance provocateur ENTATIVELY, a CONVENIENCE returns to San Francisco for a program of psychic slippages, conceptual ponderings, neo-cosmic blatherings and a full battery of bad puns. ENT, who claims to have made over 188 movies in 24 years, most of them for little or no money, will present: *Bob Cobbing/Movie*

Trivial/Hypnopedagogy (1991-94): Conceptual vandalism of a very monotonous early morning educational tv show; *Dissey Spots* (1993): Does Dissey really still direct his films from cryogenic preservation? and The "Official" *John Lennon's Erection As Blocking Our View Homage & Cheese Sandwich* (1990-95): A masterpiece that seems to last an eternity... ENTATIVELY forms art matter out of naked chaos; or perhaps he forms much needed chaos out of the naked pretensions of art matter. —Scott Stark (ENT presents a different program at Other Cinema on Saturday, Oct. 17)

SPECIAL DAY, TIME & LOCATION

Friday October 23 8:00pm

Headlands Center for the Arts, Fort Barry, Sausalito Call Cinematheque for directions

silt BY THE SEA

silt In Person

The collaborative film group, silt, will present an evening of live film-performance under starlight at the Marin Headlands. silt's performances are multi-planar, extensive and intensive mosaics that "articulate complex spatial forces by integrating film and live shadow projections as paranaturalist field studies"; silt will premiere several new works created during their residency at the Headlands Center: *Urphanomen*, "investigations into Goethean plant morphology and kymatics"; *For the Unaided Eye and Hand Lens*, "a phenomenological triptych of river biota in the Sierra Nevada range"; and *landsend*, "cullings from magnetic fields, tectonic plates, lunar tides. Land meets sea, lenses point away and back again." (Quotes by silt) silt has been creating films since 1990, and their work was most recently performed at The Museum of Modern Art in New York.

Winner of the 1998 Cannes Festival, Greek filmmaker Theo Angelopoulos has been making films which are both exquisitely beautiful and profoundly political since 1970. *The Travelling Players* (1975, 3 1/2 hours), a non-linear tale of a small acting troupe travelling through Greece, is his masterpiece. Angelopoulos uses the adventures of the acting troupe as a framework for a critical meditation on recent Greek history in which the Metaxas dictatorship, the Nazi regime, the British occupation and NATO colonization are presented as a vicious cycle of oppression, resistance, and betrayal. Using complex cinematography, performances and soliloquies, Angelopoulos rearranges time and blends historical periods within a single shot. This aesthetically dazzling and politically gripping epic will be screened in 35mm!

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Trivial/Hypnopedagogy (1991-94): Conceptual vandalism of a very monotonous early morning educational tv show; *Dissey Spots* (1993): Does Dissey really still direct his films from cryogenic preservation? and The "Official" *John Lennon's Erection As Blocking Our View Homage & Cheese Sandwich* (1990-95): A masterpiece that seems to last an eternity... ENTATIVELY forms art matter out of naked chaos; or perhaps he forms much needed chaos out of the naked pretensions of art matter. —Scott Stark (ENT presents a different program at Other Cinema on Saturday, Oct. 17)

SPECIAL DAY, TIME & LOCATION

Friday October 23 8:00pm

Headlands Center for the Arts, Fort Barry, Sausalito Call Cinematheque for directions

silt BY THE SEA

silt In Person

The collaborative film group, silt, will present an evening of live film-performance under starlight at the Marin Headlands. silt's performances are multi-planar, extensive and intensive mosaics that "articulate complex spatial forces by integrating film and live shadow projections as paranaturalist field studies"; silt will premiere several new works created during their residency at the Headlands Center: *Urphanomen*, "investigations into Goethean plant morphology and kymatics"; *For the Unaided Eye and Hand Lens*, "a phenomenological triptych of river biota in the Sierra Nevada range"; and *landsend*, "cullings from magnetic fields, tectonic plates, lunar tides. Land meets sea, lenses point away and back again." (Quotes by silt) silt has been creating films since 1990, and their work was most recently performed at The Museum of Modern Art in New York.

Winner of the 1998 Cannes Festival, Greek filmmaker Theo Angelopoulos has been making films which are both exquisitely beautiful and profoundly political since 1970. *The Travelling Players* (1975, 3 1/2 hours), a non-linear tale of a small acting troupe travelling through Greece, is his masterpiece. Angelopoulos uses the adventures of the acting troupe as a framework for a critical meditation on recent Greek history in which the Metaxas dictatorship, the Nazi regime, the British occupation and NATO colonization are presented as a vicious cycle of oppression, resistance, and betrayal. Using complex cinematography, performances and soliloquies, Angelopoulos rearranges time and blends historical periods within a single shot. This aesthetically dazzling and politically gripping epic will be screened in 35mm!

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